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# Duchess believes blue blood isn't archaic

By ROY SHIELDS
Southam News Services

VANCOUVER — The duchess struggled to keep her lady-like composure in the face of what she considered highly-impertinent questions.

"No," she said firmly behind her fixed smile, "my book will NOT have any torrid revelations. Why should it? It won't be torrid at all.

"It will simply be the truth and nothing but the truth — although perhaps not the whole truth — for a lot of persons' sakes."

This was the Duchess of Argyll speaking in the lounge of the Bayshore Hotel, gazing off at the mountain grandeur beyond sailboats moored amid the speckled setting sun of the waterfront. She was dressed elegantly in a long gown and looked exactly what you would expect of a handsome and haughty duchess. In fact she somewhat resembled Wallis Simpson in her heyday, another duchess whom she knew "long before" Edward VIII married her. But the duchess disapproved of that royal marriage inasmuch as the king "could have had her as his friend and everybody would have accepted her," thus avoiding abdication.

### OUT OF HAND

But the duchess made it plain the conversation kept getting out of hand. She was not here to rake over old scandal and gossip. As for her own life, she wanted to put behind her for all time her sensational divorce from the late duke, reported in the international press as though it were pages from Lady Chatterly's Lover.

"It was," said the duchess, "a very ugly divorce — completely unnecessary. It should never have happened. It took five or six years of my life — fighting it tooth and nail. All the allegations were untrue and I said so — on oath — for 10 days in court." Since then her stepson and step-daughter-in-law have inherited the family titles and estates.

The duchess was particularly emphatic about setting the record straight, as she sees it, because of her recent, unhappy, experience with a sneaky Canadian reporter in London. Southam News Services' Linda Randall had toured her 18th-century Mayfair home and had later written that she "felt like a peeping tom who had paid for the privilege to gawk."

Randall had described the duchess as a living "Auntie Mame" who "at 62 is still striking, but her beauty is that of another age, harsh and artificial."

That story still brings fire to the eyes of the Duchess of Argyll who complains that Randall did not properly announce herself as a member of the press, but instead toured her home like a common tourist, then wrote an account of it all in acid. It was in poor form "to say the least."

"Furthermore," said the duchess, "I am in no way 62." Then how old is she?

"A lady's age is her OWN private affair," replied the duchess, "but I will admit to 52."

Once again we seemed to be straying from what the duchess wanted to talk about, which was her soon-to-be-released autobiography, Forget Not, a title taken from the family motto in latin.

She also preferred to talk about her sentimental trip by railroad across Canada.

You see, her father was George Whigham and had worked closely with William Van Horne in building the CPR. What's more, there are family names along the railroad, such as Lake Louise and Alberta.

Lake Louise? Alberta? Well, the Marquis of Lorne, who was governor general of Canada from 1878 to 1883 and who later became the Duke of Argyll, married Princess Louise Alberta, the fourth daughter of Queen Victoria. So both Alberta and Lake Louise are special to the duchess.

That is quite understandable. But didn't the duchess feel that in today's world a continuing aristocracy was somewhat archaic?

"Not at all," she said. "Indeed, without the monarchy I would not like to live in Britain. They are a most loved family and we all adore them."

"Besides she added leaning patiently forward "even archaic things are not necessarily bad, you know. Royalty doesn't hurt anybody and it has its responsibilities, just as the House of Lords has its place to play."

But doesn't an aristocracy tend to polarize Britain's continuing class war? The duchess sighed and shook her head.

"But there is no class war in Britain, none. Everybody has his place and everybody is happy in his place," she said. It's just that her place is a bit more exaulted.

Poet Duguay: Striking a chord in Quebec.

# Raoul Duguay: Eternal Dada

BY JUAN RODRIGUEZ
for The Gazette

The province's resident beat avant-garde poet, Raoul Duguay, has become a fixture on the Quebecois rock-pop scene recently. Author of the exhaustive (if not exhausting) treatise Musik de Kebec, and former co-leader of the classical-jazz-rock group L'Infonie, Duguay has gone solo, making many local appearances over the past few months.

He played at the Beau Dommage show at Place des Nations on Friday night, and tonight he hosts a corn feast at Cafe Campus, his gift to those who have supported his way-out poetic semantics.

Duguay is not your ordinary beat poet. He wears robes, his hair starts off like the traditional bank teller's but stops halfway down his back, and he has his own language, too. His patois, to reflect the larynx contortions that characterize his distinct (and hoarse) covalese, is a kind of "joual" mixed through Esperanto, and with no capitol letters either. He is also often prone to spelling his name backwards and forwards: Raoul Luoar Yuagud Duguay.

### MODEST SUCCESS

His first album, entitled Alllo Toulmond, was not expected to be a big seller but has proven to be a modest success, having been played often on local radio. Somehow, Duguay's eternal dada has struck a chord with the Quebec music public.

His words revolve around such themes as fraternity, the eternity and "vérité" of life, joy of being, and other utopian ideas. Duguay's sincerity is unquestionable (he smiles and closes his eyes a lot in performance) and he induces his dreams through incantation and repetition, all the while doing strange tricks with his voice. It requires some patience to get a foothold on his cosmic space but, once there, the effects are not unpleasant if you're not waiting for something to happen.

### GOOD MUSIC

Luckily, Duguay has some good musicians playing with him. They make things considerably more interesting in a style that owes much to Frank Zappa and classical avant-garde music. Featuring a fullbodied sound, with electric piano and guitar taking off from prominent percussions, the band truly lives up to its name, "The birds of paradise", as they attempt to make up for the tedium of the poet's meanderings.

If you like your corn (over 50 dozen cobs) spiced with the likes of Raoul Luoar Yuagud Duguay, the Cafe Campus (Decelles at Queen Mary) is the place to be tonight.

# Alberta professor computerizes a history of Canadian theatres

EDMONTON — (CP) — An interest in the staging of Shakespeare's works in early Canada took a University of Alberta English professor into the labyrinth of Canadian theatre three years ago.

He has emerged with strained eyesight, a wealth of anecdotes and a strong desire to record factually Canadian theatre history on computer.

During a sabbatical leave in 1972-73 in Montreal, Prof. Gerald McCaughey studied stacks of withered newspapers, theatre playbills, letters to the editor and assorted documents to construct the foundation of post-Quebec Conquest theatre in Canada. His diligence in confronting the small, yellowed print weakened his eyes but strengthened his enthusiasm for determining exactly what took place more than two centuries ago.

Prof. McCaughey, a tall, angular man with an engaging personality, began the study with a $4,800 Canada Council grant. He transferred the project to Alberta last fall and now is involved in storing the accumulated knowledge in a computer bank.

### NEEDED TIME

Timing and flexibility are the reasons he chose the electronic medium over the print medium.

"The computer provides fast, concise information and it's easy to adapt any subsequent findings. It scans and it doesn't make mistakes."

However, it's time-consuming and expensive, necessitating weekend work in order to gain a reduction in computer-terminal rates.

Prof. McCaughey says the computer can answer questions in detail in a matter of seconds. It is capable of yielding such arcane titbits as the fact that 1786 was the year of the first recorded play in Canada, that there were no performances of King Lear in Fredericton during the first 100 years of the study and that there were only two performances of Hamlet during that period.

Prof. McCaughey knew nothing about computers before starting the project and taught himself by reading instruction manuals and practising in his spare time.

He thinks the information will be useful to social historians as well as theatre historians.

He has found that Montreal was the most active theatre centre in the 19th century and that garrison officers took at least half of the stage roles during the early part of the century.

The history focuses on Eastern Canada because theatre in the west didn't really begin to assert itself until early in the 20th century.

Prof. McCaughey did some research on theatre in Winnipeg and Edmonton a few years ago and would like to incorporate his findings into the main body of the work.

The study will be a continuing process designed to bring theatre history into the proper perspective.

"Our history has been thoroughly underplayed. People now want to know the truth, not some Polyanna version of what happened. Our goal is to make a portion of the past available to them."

To implement this plan, Prof. McCaughey recently formed the Institute of Canadian Theatre History. The organization will sell theatre information to the devotee and the casual observer at cost and its members will ultimately contribute information to the data bank.

# New book offers a few tidbits to detail a life of Shakespeare

LONDON — (CP) — The life history of William Shakespeare has not been completely established.

In Shakespeare's day, during Queen Elizabeth's reign, it was considered pretentious and even presumptuous to publish literature and certainly to keep personal material for a biography.

For this reason, facts about Shakespear have had to be pieced together from sources around the world. Ben Johnson, Shakespeare's contemporary, is said to have limited his reputation in the eyes of Elizabethan Londoners when he published his collected works.

An American university professor, Samuel Schoenbaum, has pieced some documents together to form a clearer semblance of the playwright's life.

He has found some previously unknown facts published in his book, William Shakespeare: A Documentary Life.

In the 200 documents found by Schoenbaum, Shakespeare's birth date remains unproved. An extract from a parish register shows Shakespeare was christened April 26, 1564, in Stratford, perhaps the three customary days after birth.

### COAT-OF-ARMS

Other documents found show Shakespeare's marriage bond to Anne Hathaway, who had his two daughters and one son. The first document to connect Shakespeare with a company of actors in 1595 is included with a grant of a coat-of-arms, the transfer of his home purchase in 1602 and other records. The extract from the Stratford parish register records Shakespeare's burial on April 25, 1616.

When Shakespeare went to London he first acted and then wrote plays. After becoming one of the most popular playwrights, with Queen Elizabeth's support, Shakespeare also bought shares in his theatrical company.

The playwright's fortunes were rewarded by his work and records show he invested in property and a house in his native Stratford. The will records Shakespeare bequeathing his wife his "second-best bed" and a generous share of his wealth to neighbors and friends. No one knows the meaning of the bed but it is presumed the "best" bed went to guests of the house.

No proof has been found about the dedications on Shakespeare's sonnets. The names, To the Dark Lady and the Fair Youth still remain a mystery.

# Critic lavishly praises Why Rock the Boat?

WASHINGTON — (CP) — The Post describes Why Rock the Boat, a Canadian film making its first appearance in the United States as "an amiable and diverting little comedy."

Reviewer Gary Arnold has kind words for William Weintraub, who wrote the novel about the misadventures of a cub reporter on a Montreal daily back in 1947.

Weintraub was also producer and screen-writer on the movie version.

"The film is at its best when it's dealing with (the hero's) professional vicissitudes; when it's showing us the art of temporary survival on a bad newspaper through the eyes of a naive but humorous and winning protagonist," Arnold writes.

Arnold has gone beyond mere review for pertinent background.

### BASED ON EXPERIENCE

"Weintraub's book was inspired by his own journalistic apprenticeship at the Montreal Gazette, where he went to work in 1947 and was fired in 1949 after the managing editor got wind of a previous night's party at which Weintraub had drunkenly lifted a piggy bank and said 'I guess we all know who this is.'"

Arnold says "Weintraub's novel received a favorable press, "almost everywhere except the two English-language dailies in Montreal — The Star and The Gazette — which assigned their managing editors to review the book."

Weintraub's old paper labelled the book "the office boy's revenge," causing "a considerable amount of merriment particularly at the Toronto papers."

It "may have been the book's greatest single publicity break."

### BURIED HATCHET

But by the time the film was made, "bygones were bygones" and the present managing editor of The Gazette visited the set while the movie was being made.

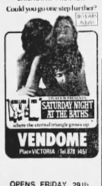
Arnold saves his greatest rave for Henry Beckman who plays Butcher, "the unprincipled and ill-tempered editor, a marvellous comic monster, a credibly capricious and demented authoritarian."

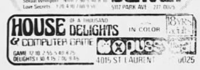
"Outrageous as it seems, this man does indeed look capable of firing someone for misspelling a big shot's name or scavenging in wastebaskets to retrieve the paper clips and barely typed-upon pieces of paper his profligate reporters have thrown away."

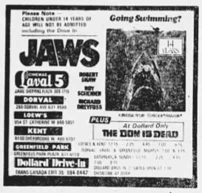
At times, Arnold's review reads more as if he were reviewing managing editors he has known.

# 'The kid' returns

**Paul Anka (above) loves Frank Sinatra so much Sinatra has taken to calling him "the kid". Well, that Ottawa-born "kid" is back in Canada again, this time Wednesday night, when he will perform once only at The Forum (at 8 p.m.). Anka hit the charts when he recorded Dianna at age 15, and has since received no less than 18 gold records. In the last few years, he has even begun to record in other languages — like French, Italian, German and Spanish.**





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